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about seventy pages are saved for the history of Europe since the Austro-Prussian War. Of course "new" is a relative term; but it raises expectations of a full treatment of the last generation at least. Then again, the history of the French Revolution, the Napoleonic wars, the reconstruction of Europe at the Congress of Vienna, the revolutions of 1830 and 1848, the Crimean War, and the unification of Italy and Germany have been so well and so frequently described that, unless one has some special addition to make to our knowledge of these events, some suggestive point of view for the better elucidation of them or, at least, the recommendation of a virile and pleasing style which refreshes even the most hackneyed stories, one has little justification for putting this old matter before the public again. Professor Jeffery has none of these redeeming features to plead for his book. The tale is told in a perfectly ordinary chronicle style, with most tiresome detail of military movements and the more obvious political negotiations.

At the ends of the chapters are elaborate charts representing the genealogy of ideas. These charts will strike most readers as fantastic and inconclusive, while for college students (for whom the book is written) they must be utterly incomprehensible. One seeks in vain the reason for the choice and location of Professor Jeffery's tablets and diagrams. Why, for example, should a chapter (xi) on the Revolution of 1848 in Germany and Austria have appended to it a table of the pedigree of the royal house of Portugal from 1706 to 1860? Or why at the opening of a chapter (x) on the unsettled condition of Europe from 1830 to 1843 should there be chronicled a list of contemporary events in America, whose connection with Europe was most notably thin in just those years? Or how can an Oxford professor make such blunders as "Leomenie de Brienne" (p. 3), "Napoleon looked on the Papacy as a puny power that could be crushed or moulded as he liked" (p. 120), "1865, Andrew Johnson elected president" (p. 368), Napoleon the "imaginary friend" of the South German States (p. 319)?

Only in the treatment of Bismarck's policy (chaps. xiv, xv) does the author seem to rise to anything like inspiration. His presentation of the great chancellor is full of vigor, and he leaves Bismarck standing out as the one living figure of the book.

With many of Professor Jefferey's conclusions and judgments we take issue, such as the description of the *Rights of Man* as "imposing but inconclusive" (p. 11), and the statement that Bonaparte and Desaix "together fought and defeated Mélus at Marengo" (p. 58). But the ineptitudes of style are far more numerous and annoying than the inaccuracies of statement. In a word, the book seems to us to merit the condemnation of being superfluous.

DAVID S. MUZZEY

THE ETHICAL CULTURE SCHOOL
NEW YORK

Voice Training for School Children. By FRANK R. RIX. New York: A. S. Barnes & Co., 1910. Pp. v+77. \$0.60.

This is a compact compilation of conservative opinions concerning what should be done with children in purely vocal music. That the work is a collection of opinions rather than a logical following-out of a single idea is shown in the lack of uniformity in the directions given to the teacher. Now the point of view is that of the purely formal process in which the results are to be obtained by manipulation of the physical apparatus in certain prescribed ways; at another time the author recognizes that this method of building up bit by bit is inadequate, and lays stress on the necessity of

controlling physical processes by mental pictures or ideas. However, the teacher who does not look for a consistent treatment throughout will find many helpful suggestions. The strong restatement of the practice of well-rounded musical educators—with whom too frequently the directors of boy choirs cannot be classed—of preventing the disastrous break in boys' voices by gradually lowering the pitch of the part sung as the voice changes from a youth's to a man's should help in killing the notion that boys should not sing during the period of mutation.

Education through Music. By C. H. FARNSWORTH. New York: American Book Co., 1909. Pp. 208. \$1.00.

The teacher and the parent who are anxious to make their knowledge of music-instruction more than a list of perfunctory precepts will find much material of value in this volume. Professor Farnsworth is a careful thinker who submits every device and method to close scrutiny and evaluation from a broad educational outlook. In this volume, after outlining his general point of view, he proceeds to follow through, year by year, an ideal scheme of music-instruction for the eight years of the public school. No book has heretofore covered the field in such a comprehensive and disinterested manner. Teachers of any system can gather suggestions from this book, by careful consideration of what is stated, but few will be able to follow out in practice or even to accept in theory, all the steps advocated. Although the book is intended for grade work only, the treatment of the seventh and eighth grades, in which the author advocates little singing, and much stress on music-appreciation and history, will, in many places, be helpful in planning high-school courses. It is to be regretted that the author has felt it necessary to curtail his discussion of a number of movements here and abroad for greater spontaneity, self-expression, and interrelation of music with other subjects in the curriculum. The music of the country is feeling its way into unknown provinces, and Professor Farnsworth could well have stated some of the latest tendencies. A revision of the book should also include an index.

School Hymnal. By HOLLIS DANN. New York: American Book Co., 1910. Pp. 191. \$0.50.

The author has tried to retain the religious category and still introduce a few songs which will meet the demand of youthful spirits. It is stretching the "hymnal" idea pretty far when the conception of dignified national anthems is made to include the rollicking tune of "Dixie," but the inclusion of this, and several other of the better-known folk-songs of the love type, will doubtless add interest to many chapel exercises. The selection of material has been carefully made, and the book should prove helpful in institutions in which the religious atmosphere precludes selecting a songbook purely from a musical point of view. Where, however, it is recognized that song even without a hymn text can be used for character development, a choice can be made from several more suitable volumes, in which the hymn is included as one type of song, and that not the most important.

Art Songs for High School. By WILL EARHART. New York: American Book Co., 1910. Pp. 283. \$0.80.

This is a somewhat better than ordinary collection, but is still along conventional lines. The musical material possesses no special claim to the title of art song, and the arrangements give little evidence of being particularly adapted for high-school use.